

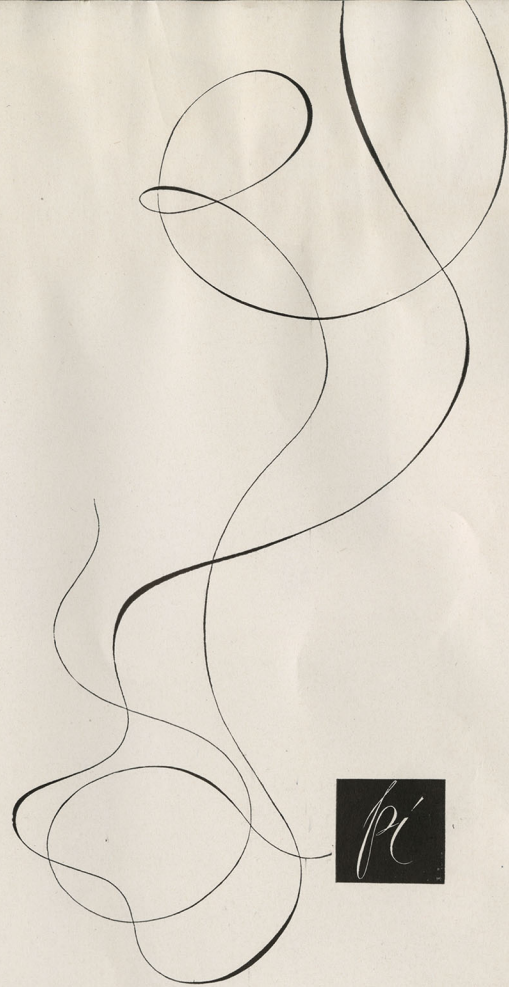
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1947









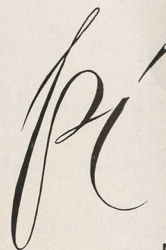








CHARLES MUNDER



PRATTONIA

published by the students  
of the senior class  
at pratt institute  
brooklyn, new york

NINETEEN HUNDRED AND FORTY SEVEN



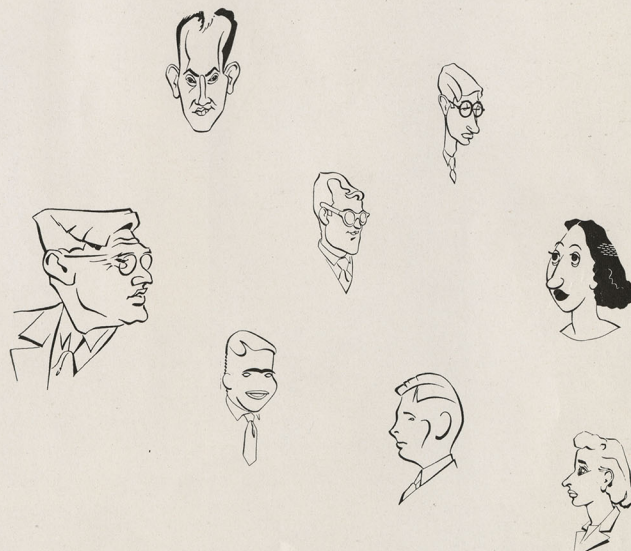
**PRATTONIA STAFF, june, nineteen hundred and forty-seven**

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to those graduates, who, because of the war, could not enjoy prattonia, this book is dedicated.

ART SHILSTONE





Speaking for the Institute's faculty we welcome the revival of Prattonia after a lapse of five years due to World War II. This publication, the student year book, has always been a valuable document to the Institute and its preparation has served as a means of bringing together students of all our schools. Prattonia is, of course, of chief interest to the graduating class as a record of student friendships and activities. The class of 1947 is to be congratulated for persisting in the issuance of Prattonia this year, even though high costs and a small senior class make possible only a relatively modest edition.

CHARLES PRATT  
President



Charles Pratt  
President

## foreword



# the faculty

## the art school

Ajootian, Khosrov  
 Bastrup, Leonard H.  
 Berggren, Kenneth O.  
 Berkoff, Blanche  
 Bosserman, Mary Isabel  
 Breyer, William N.  
 Brodeur, Clarence A.  
 Cavanagh, J. Albert  
 Chamoulaud, Muriel  
 Cimicotti, Gustave  
 Ciardi, Walter  
 Creekmore, Raymond L.  
 Drewry, Marguerite  
 Eipel, William  
 \*Everest, Georgia  
 Fabry, Alois  
 Fjelde, Paul  
 Goodridge, William N.  
 Gorham, William V.  
 Graves, Maitland  
 \*Grossi, Olindo  
 Harshberger, Mac  
 Herman, Jacob J.  
 Hermann, Max R.  
 Herrick, Prudence  
 Hertzler, Marion  
 Hornbostel, Caleb  
 Hula, Otto V.  
 Johnson, Philip C.  
 Joubert, Margaret L.  
 Kapey, Joseph  
 Kennard, Margaret  
 Kolli, Robert  
 \*Kostellow, Alexander J.  
 Kries, William H.  
 Lawson, Philip J.  
 \*Longyear, William L.  
 Lowenstein, Emil  
 McGuinness, William J.  
 Mazoujian, Charles  
 Morgan, Clarence  
 Nichols, John C.  
 Noble, Ransom E., Jr.  
 North, Nelson L.  
 Partridge, Roland E.  
 Petersen, Eugen H.  
 Petrina, Carlotta  
 Piza, St. Elmo T.  
 Pritchard, Miriam C.  
 Probert, William E.  
 Reed, Carleton  
 Reed, Rowena  
 Rigby, Ivan  
 Robertson, Charles M.  
 \*Roy, Vincent A.

\*Head of Department.

\*\*Chairman Curricula and Director of Education, School of H. E.

Ruzicka, Thomas S.  
 Sanders, Walter B.  
 Schwartzman, Daniel  
 Sigman, Carl  
 Simon, Harold  
 Stavenitz, Alexander R.  
 Steinhilber, Walter  
 Sullivan, Gertrude  
 Taylor, Ruth P.  
 Thomson, Robert S.  
 Toomey, Joseph T.  
 Tucker, Elizabeth Cole  
 Wetherby, Jean  
 Whiteman, Frederick J.  
 Wigle, George C.  
 Winter, Lester Clark  
 \*Wittmann, Konrad F.  
 Zeisel, Eva S.

## school of home economics

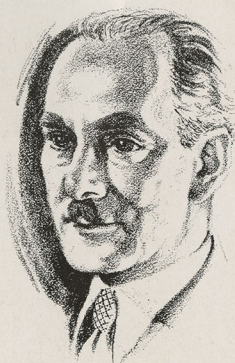
Bishara, Edward H.  
 \*Bonura, Madeline S.  
 \*Coney, Beatrice  
 Cooper, Lorna  
 Custer, Bernadine  
 Dunklee, Donald L.  
 Eaton, Ruth M.  
 \*Feeney, Emma L.  
 Ferry, Dorothea L.  
 Graeber, Stephanie Soltys  
 \*Gray, Elizabeth Walker  
 Halderman, Laureta  
 Hanks, E. Grace  
 Harman, Henrietta  
 Howell, Eleanor Steele  
 Husby, Jean Solensten  
 Karolyi, Erna M.  
 \*Kopolsky, Ruth  
 \*McCarthy, Cecelia A.  
 Mann, Helen Meserve  
 Mayer, Geraldine S.  
 Palmer, Tekla Fredsall  
 Petersen, Dorothy Lane  
 Radell, Neva Henrietta  
 Schimmel, Marie  
 Smart, Mabel W.  
 Spidell, Enid  
 Stannard, Beulah E.  
 Sydney-Smith, Geraldine  
 Tabor, Florence S.  
 Torrance, Nellie  
 Tupper, Martha Stewart  
 Umbel, Oma Lucretia  
 \*Voorhees, Hazel L.  
 Weiss, Charlotte E.  
 Zick, Louise

## school of engineering

Ajootian, F. Haig  
 Anselmini, Ludwig  
 Bayter, Henry N.  
 \*Beatty, H. Russell  
 Beckman, Frank S.  
 Benedict, Otis, Jr.  
 Berninger, Clifford F.  
 \*Burley, John W.  
 \*Carr, Clifford C.  
 Collard, Arthur A.  
 \*Cowles, William H. H.  
 Davis, Sidney  
 Dinner, Melvin L.  
 \*Disque, Frederick C., Jr.  
 \*Dixon, Dr. Tod G.  
 \*Doll, Dr. Alfred W.  
 Dougherty, Dr. Patrick H.  
 Doughty, Frank W.  
 Dowling, Joseph J.  
 Duncan, Duncan S.  
 Finch, George A.  
 Flitner, David P.  
 Frederick, Frank J.  
 Gaubert, Dr. Helen A.  
 \*Gertz, Fred H.  
 Haeseler, Dr. Kurt W.  
 Helme, George C.  
 Henderson, Robert B.  
 Hertzler, E. A.  
 Hoffman, Helen C.  
 Jones, Charles B.  
 Jones, William R.  
 Kiehl, Thomas M.  
 Kishibay, Charles O.  
 Lake, Dr. Robert E.  
 Lambe, Emerson P.  
 \*Lucas, Alexander W.  
 McCormack, Dr. Ralph H.  
 McCreary, Bruce C.  
 Moen, Walter B.  
 Nash, Russell W.  
 Nechamkin, Howard  
 Norman, Philip B.  
 Novelli, Clifford M. J.  
 Petrie, Raymond W.  
 Pullen, Dr. Keats A.  
 Quier, Kenneth E.  
 Randolph, James R.  
 Savitski, Michael J.  
 Sayre, Joseph E.  
 Shaffer, Richard F.  
 Spitzer, Bernard N.  
 Sweet, Israel  
 Swift, James L.  
 Thomas, Thomas J.  
 Toole, Charles E.  
 Turner, Edna M.  
 Welke, Ruloph A.  
 Wojan, Clifford A.  
 Wolf, Edward G.  
 Wright, Donald H.  
 Wright, Roderick G.  
 Yaeger, Raymond G.



the first faculty



James C. Boudreau

Dean, Art School



Joan M. Rock

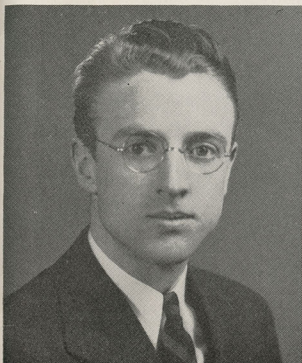
Dean, School of Home Economics



Nelson S. Hibshman

Dean, School of Engineering





Ransom E. Noble, Jr.  
Faculty Advisory



Lois H. Blaisdell  
Secretary



Milo L. Wadlin  
Vice-President

## senior officers



Robert Nelson Riger  
President, Senior Class

### a note in passing

It is quite obvious, even at a quick glance, that our class is absolutely remarkable.

Our particular distinctiveness goes beyond the peculiar physical shapes of our heads or arms or other convexities. There is a certain spiritual quality. Haloed with the light from the lamp of learning (made vague by Brooklyn soot) we move with tilted postures, developed by the years of rich and lavish life in brownstone rooming houses. We breathe aesthetically.

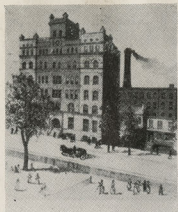
It is more than our keen reasoning, judgment, percipience, intelligence, and understanding, that makes us so capable. We simply ooze with talent—more talent per square student than any other senior class in the history of the Institute. We will be remembered as the heterogeneous bunch of industrious, assiduous, enthusiastic students, who despite all odds, managed to stay six weeks behind in our assignments.

Seriously, we will long remember the pleasurable years on Ryerson Street. We leave with the greatest respect for Pratt and the most heartfelt thanks to the grand faculty. They have helped us to develop a discernment for things of value, to see instead of to look. They have taught us how to do a good job. Our exposure has been comprehensive and practical. With this sound foundation our talents have ripened; we must make the fullest use of them.

We go now to cross the bridge and enter the awesome, almost mythical "field" as plenipotentiaries of Pratt, and somewhere between starvation and the plenitude of success, most of us will spend our happy days.

ROBERT NELSON RIGER  
President, Senior Class





**it has been a long time** . . . a long time since

they have seen a senior class like ours . . . now we see

ourselves . . . doing the wonderful little things that filled the very hours

of our days at Pratt.

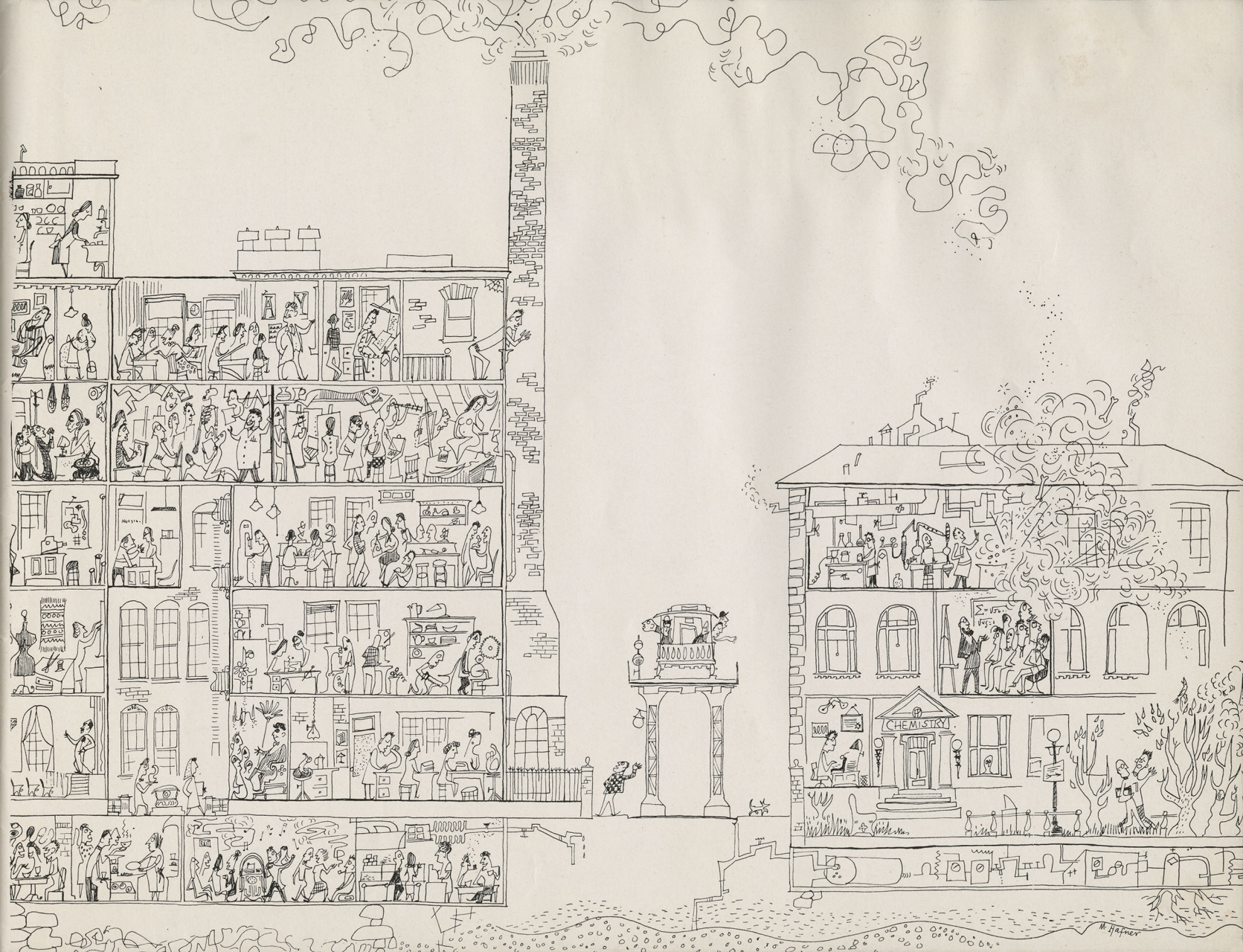
Look at us . . . everywhere . . .

How very good the years were . . . until the clock in the tower told us

it was time to leave . . . and agreed there was never a class like ours.











s a class we have been amazingly athletic. Whether it was during a sizzling intramural contest or a ferocious battle with a traditional rival—our performances were terrific.

Our victories have been recounted on a thousand sport pages, descriptions of our muscular bodies sprinkled throughout a million clippings. Athletically we have breeched the gamut from pitching pennies to walking upstairs fast.

We thought it choice therefore to represent Pratt's athletic side with this delicate piece about one of our more illustrious forerunners. Something timeless yet great. The reference is from the Brooklyn Eagle, May 12, 1897.



## HURT IN THE SWIMMING TANK.

A Diver Jumped on Miss Fogelsong's Head.

IN AN AQUATIC FROLIC.

A Young Woman Faints in the Water in the Pratt Institute Gymnasium Swimming Tank After Being Struck by a Companion Who Was Diving. Her Injuries Are Not Considered Serious.

The swimming tank in the gymnasium attached to the Pratt Institute, in Ryerson street, between DeKalb and Myrtle avenues, was the scene late last Tuesday afternoon of a peculiar and unusual accident which came near having very serious consequences. The institute gymnasium is used very largely by the students of Pratt, who are organized into regular classes for physical training. Beside the director there are two instructors in the department, one of whom is constantly on hand whenever any one is exercising.

On Tuesday afternoon from 4:30 to 6 a number of young women were in the gymnasium swimming, among whom was Miss Nellie Fogelsong. Miss Fogelsong, who has recently come to Brooklyn for the especial purpose of taking course in the institute, is boarding at the house of Mrs. Alice Sherwood, 63 Clifton place, only a few blocks away from the institute buildings. She was swimming about the tank with a number of companions, all of whom were laughing and frolicking in the water. Occasionally one of the young women would climb out and take a header back in from the spring board at one end. It was one of these divers who brought about the accident.

Miss Fogelsong was standing still in the water a moment, when one of her companions, a quite stout young woman and rather heavy, dived from the spring board and landed directly on her head. The shock made Miss Fogelsong faint where she was in the water. She was dragged out of the tank by her companions and soon recovered consciousness. She then complained of considerable pain in her head and shoulders, but was able to dress herself. Two of her friends assisted her home, where she still felt a good deal of pain. Dr. Samuel B. Stiles of 51 Greene avenue was sent for and he at once ordered his patient to her bed, where she has since remained.

At the young woman's home this morning the servant reported that she was still in bed pending the arrival of the physician who had promised, however, that she should be allowed to get up to-day. Miss Fogelsong declined to give the name of her friend who had fallen on her, saying that it was purely an accident and not worth speaking of. The servant reported that Dr. Stiles had said Miss Fogelsong had received a slight concussion of the brain, but she denied that the young woman had been unconscious at all since the fainting attack in the swimming tank.

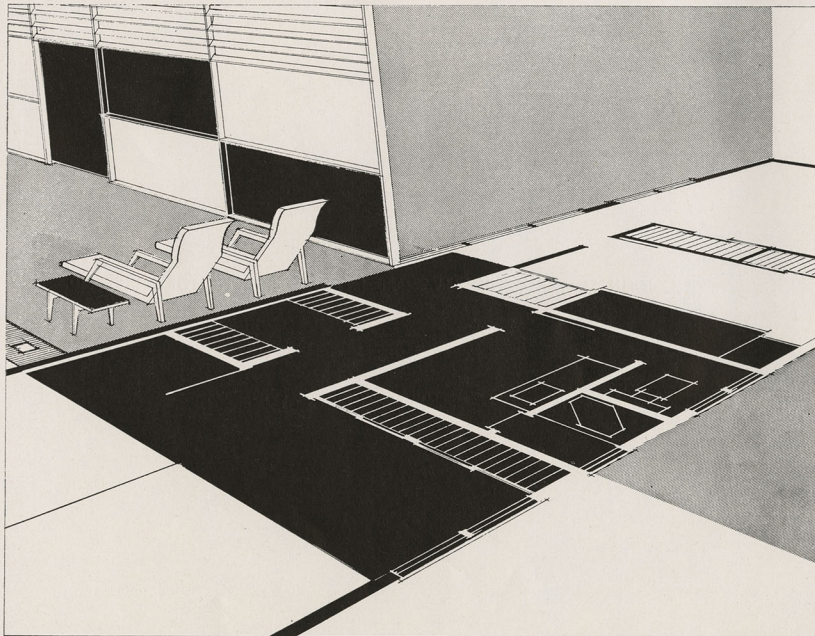
The accident was reported this morning to Mr. Pratt at the Institute as not being of a very serious nature, and it was stated to an Eagle reporter who called there that Miss Fogelsong was expected back for work tomorrow morning. In the gymnasium one of the instructors said that the accident had been exaggerated, that the fainting was simply due to over-exertion.



## on architecture

Architecture deals with life, with the physical and psychological problems of human beings—their living, their movements, their work, their play, and all other phases of human activity. It serves to interpret a philosophy of life and to express that philosophy through creation. It is concerned with buildings only as part of a pattern, because the fabric of architectural planning is made up of much more than structures, their planning and design. Progressive architecture is measured in the aesthetic concept of pioneer modern architects.

# architecture interior design





**ARCHITECTURE**

**EDWARD FREIDMAN**

**GEORGE HARJU**

**WILLIAM BIGONEY**

**JOSEPH APATSKY**

**PROF. WM. McGUINNESS**

**HERBERT HOLMGREM**

**ROY VAN LENT**

**MICHAEL TROTTA**

JOHN HARACZ, JOHN M. TAKEUCHI, SALVADORE MERLINA, ROBERT STORK, RICHARD  
PFEIFFER, ALLAN McTAGGERT

**INTERIOR DESIGN**

**JULIAN FRIEDMAN**

**MARILYN ROSENSTEIN**

**LOIS BRAND**

**JERRIE BURNHAM**

**SALLY ROBB**

**JAYNE CUTTON**

**JOHN MULLER**

HENRY KEELING, NORMA SMITH, JAMES FRANKLYN, EDWIN CALKINS, JANET ARMSTRONG,  
WILLIAM MEEK







The curriculum for the Interior Design Department is planned to provide a comprehensive basis for progressive interior design. No longer is the emphasis on Queen Anne, Chippendale, finials or cabbage roses. In their stead, the curriculum includes a wide range of subjects.

The design projects of the year afforded an opportunity to exhibit a diverse application of the "precise, exact, with looseness" feeling of expression. On the first project, the design of a camera shop, Mr. Ritter of Eastman Kodak acted as the professional critic. There were times when we directed our research outside of school, as when we designed a ship's lounge. For this project we visited the H.M.S. Queen Elizabeth.



Other major projects of the year included two residential designs, and the design of a main lounge for a health resort. This project included the ceilings, a mural and a fountain, stressing the relation-ship of our course with architecture.

Economics, psychology, and figure were all new subjects which are fundamental to the inculcation of congruous understanding of the problems we shall have to cope with after graduation. Here is a student commentary overheard in the PI shop: "Gothic here, and Gothic there, until I Goth-ic to my stomach."





Our scope of merchandising was broadened, perhaps because of the class sentiment that "We'll go, even if we have to swim the Hudson." Now, we can look back gratifyingly on the weekly visits to Bamberger's in Jersey, where head buyers of the numerous departments discussed the relationship of consumer demands to our current work.

With pride, we cite the vanguard of our class of 1947 who has already attained recognition as decorating consultant in Haynes Department Store. She is Jeanne Pouch, a February graduate. Other members of the class have plied their hand in the field through such affiliations as Bill Meek's association with "Dan Cooper," and with "Town and Country"; and the free-lancing of Muller, Keeling, Brand and Calkins.

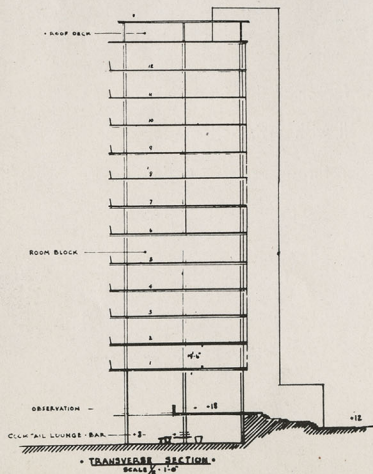
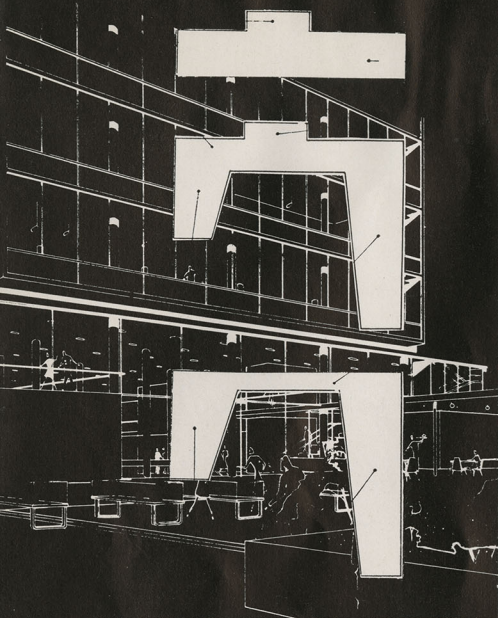
Trips to museums, Good Housekeeping Institute, and **Parents Magazine** helped us to keep abreast of the current market demands. Many a museum guard has been puzzled to hear an interior design student point out a Queen Anne leg with a Louis XIVth feeling.

On the outside, our class has gained recognition through participation in competitions. In one contest, sponsored by **Parents Magazine**, Jane Cutton, Sally Rob, and Hank Keeling each received twenty-five dollar awards. Their prize-winning designs of a room for two teen-age girls were exhibited in the publication **Calling All Girls**. "I say old girl!" Jack Muller was awarded one hundred dollars for his design submitted in the Chicago Herald Tribune Contest for the design of an interior.

In the years to come, when we shall be principally occupied with the fervor of the American way of life, we can recall with satisfaction the imbued impressions of our three-year sojourn in Pratt.



# MIAMI HOTEL



The first post war senior class of 1946-47 is the largest ever to receive the degree of Bachelor of Architecture from Pratt Institute. Of the twenty-two seniors, eighteen are students who returned from duty with the armed forces to complete their studies. Here the men, matured by their absence from school, worked to achieve exceptional success under the inspiring leadership of Professor Olindo Grossi.

Activities of the year were highlighted by class representation in school activities and by a fruitful department program. Bill Bigoney and Bob Stork, Chairman and Secretary of the senior class, worked closely with the newly chartered Institute Student Government Association furthering the architects' support of student activities.

Student attendance of lectures given by leading men in the profession provided an insight to current problems facing the profession today. One series of lectures sponsored by the New York Society of Engineers was so well attended that the Society bestowed an honor on the Department of Architecture and made the students: Associate Student Members of the New York Society of Engineers. Other lectures were offered by the Architect's League and the Brooklyn Chapter A.I.A. In addition, scheduled trips to building projects provided an opportunity to observe construction methods and the application of materials.

Class design projects completed during the year gave the seniors an opportunity to demonstrate their abilities. Sal Merlina led the demonstration by submitting



the best judged design for the first project of the fall term—a parallel study of the: "Minnesota State Veterans Service Building Competition. Caleb Hornbostel was the professional critic on this project.

Around the Thanksgiving holiday, the architects took a paper vacation as they designed their Florida Resort Hotels. The prize winner illustrated in the adjacent panel was submitted by Roy Lent who won the twenty-five dollar prize sponsored by the design critic, Lloyd Morgan. In winding up the fall term, the architects demonstrated their abilities in interior design by collaborating on a town planning project which added a decorative veneer to the gallery of our third floor atelier. The two collab groups chairmanned by Herb Holmgren and Roy Lent submitted the outstanding designs as judged by a jury composed of distinguished members of the Brooklyn Chapter A.I.A. John Takeuchi, not to be outdone by the "no show" in the collab project, came back to cop a one hundred dollar prize in the Chicago Tribune's competition for Interior Designs.

Although most of the seniors were occupied primarily with their thesis projects in the second semester, some of them entered the competition for a memorial library which was sponsored by the Brooklyn Chapter's Committee on Education. Dick Pfeiffer was awarded fifty dollars for his prize-winning design.

Several sketch problems were included in the year's program. One of those,

## architects

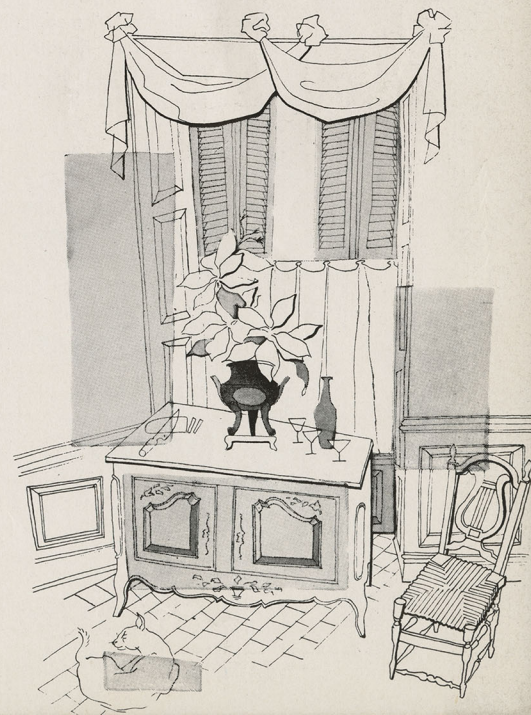
"You have brushed aside the difficulties of a broken up course of studies to set a very high standard for me to look for in succeeding classes. You are truly an outstanding class."

Olindo Grossi

## interior design

"What can be said about our Interior Designers? Never before have we had such a fine group and never before has there been such a fine co-operative spirit in both work and play. The quality of the work produced during this past year will always serve to stimulate the optimism we hold for the future."

Konrad Wittman





sponsored by the Pratt Architectural Alumni (the design of an Alumni Town House), was open to all members of the architectural department. On the night of a gala joint meeting of the students with the Pratt Architectural Alumni, prizes were awarded to the winners of the respective class designs. The architects moved into the Woman's Club for a critique, and this, followed by informal talks, was featured by Geo Harju's entreaties to "help clean up the sandwiches" and Johnny Janson's "high-chair" modeling.

This design along with the previously mentioned program for the year reflected the policy of the architectural department to give the students an authentic impression of professional work and the problems involved in the field.

Notable among the class activities is one which will benefit all future classes of architecture at Pratt. A Student Associate branch was formed in affiliation with the Brooklyn Chapter, A.I.A. This chapter has long shown a sympathetic interest in the students of architecture at Pratt; and, this year, Mr. E. J. Gambaro, chairman of the Brooklyn Chapter's Committee on Student Associateships, completed the final action in forming the student branch. This move has brought the students into close and profitable contact with practicing architects. The formal induction of the thirty-three charter members (19 of whom are seniors) was at the first joint meeting of the chapter members and the student associates in February of 1947.

The first officers elected to represent the newly chartered Student Associate Branch are president—Allan G. McTaggart, vice-president—Roy F. Lent, treasurer—Dan Chait, secretary—Chard Webb.

#### AWARDS AND SCHOLARSHIPS

##### COMMENCEMENT AWARDS:

A.I.A. Brooklyn Chapter Medal—  
Allan G. McTaggart

New York Society of Architects Medal—  
Salvatore V. Merlina

Senior Honor Award—Roy F. Lent

##### MID-YEAR SCHOLARSHIPS:

Henry L. Parkhurst Scholarship—Roy F. Lent

George D. Bartlett Scholarship—  
Allan G. McTaggart

Pratt Institute Architectural Alumni Scholarship  
for 1946-47—C. Robert Stork

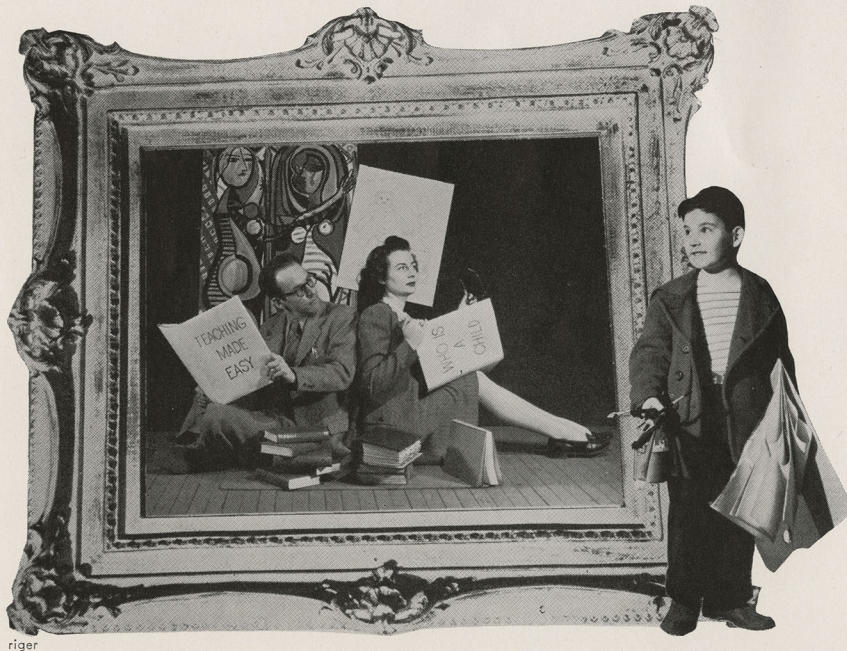


as we see it

In a democratic society, the school must key its program to the many. All people live with art throughout their lives, whether or not they recognize and appreciate it. Thus, Modern art education is concerned with intensifying appreciation of the beautiful, and with producing intelligent, critical consumers who can apply their knowledge of art to daily living.

Art education is an integral part of the entire educational process in that its major aim is to assist the child to adjust to his environment and to successfully meet the problems which society presents.

art education



riger



**ART EDUCATION**

**EDWARD HAGAN**

**STACIA ROSS**

**BERNICE GREENBERG**

**MARIAN GROCE**

**THEODORE MEAD**

**JANET SUGARMAN**

LYAN MARSHAL, PAUL ROSEDALE, GUY CHIGI, DORRIT SCHWARTZ, MERLE ALLEN,  
STANLEY MARGOLIN, CARRIE WOBBER

**ARNOLD THURM**

**LOUISE MEYEROWITZ**

**ROGER PREU**

**CORRINE ESSERMAN**

**LORRAINE TRIQUERE**

**RICHARD EMMONS**

MARYETTE CHARLETON, AILEEN O'TOOLE, MICHAEL TRUSS, BRUCE HUNTER, WYNN  
TURNER, WALTER KINKLE









The Gothic idea that we are to look backwards instead of forwards for the improvements of the human mind, and to recur to the annals of our ancestors for what is most perfect in government is worthy of those bigots in government by whom it has been recommended, and whose purpose it would answer.

A good governing body must adopt one of the two courses. Either it must discriminate in a manner conducive to the welfare of its citizens or it must discriminate against them thusly shirking the moral obligation to the social order which it represents. The third alternative—that of being what is called "impartial"—has no real existence.

STUDENT BOARD OF S.G.A., CAROLYN COLE, DALTON SZELLE, JEAN PHENIX, CHARLES BAROSCI, ROGER PREU, PRES., RAY AARIN, LAWRENCE OSTERMAN, CHARLES JASCHOB, LOIS GILDERSLEEVE, MISS M. B. STEPHENSON, EILEEN HAYES, EDMUND IZZI, BERNARD SCHWAB, FRANCIS McLAUGHLIN, DOMINICK LOVALLO





#### Members Student Executive Board 1946-47

The newly formed Student Executive Board has been in operation for one year. It is composed of four officers: President, Vice-President, Secretary, and Treasurer, elected by the student body at large: thirteen representatives from the four classes of the Art, Engineering, Home Economics, and Library schools, and five chairmen of standing committees. Organized in this manner it replaced the former unwieldy Student Council as the highest student governing body.

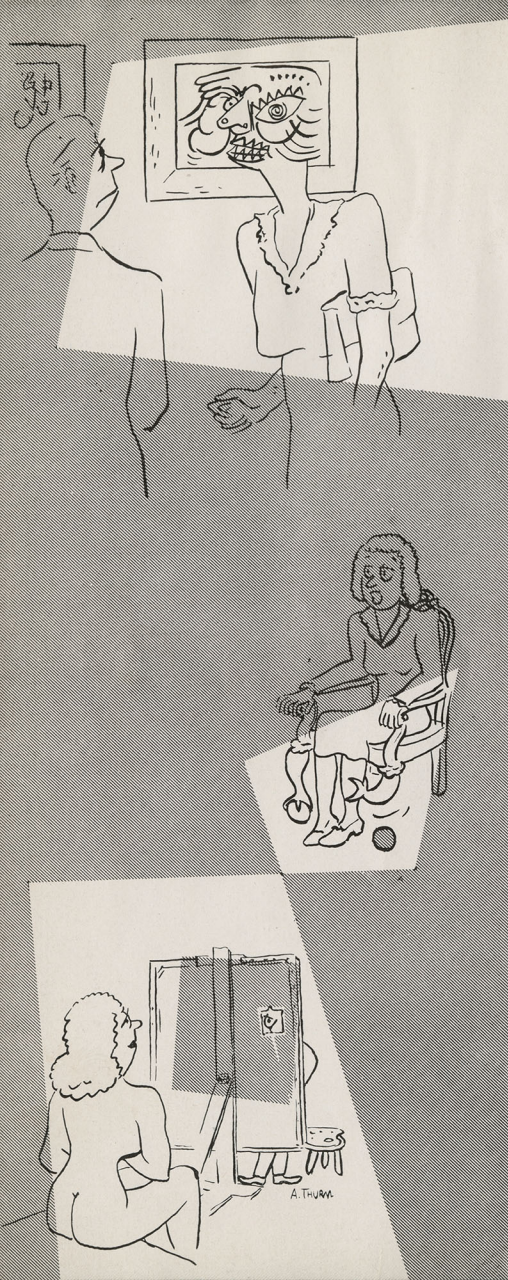
The board deals with matters of Institute-wide importance and handles such issues as the allocation of combined funds drawn from Student Activity fees, the supervision of the Student Lounge, of clubs, social events, student publications and matters of general finance.

Plans for the future include the building of a large Student Union building, the redecoration of the Men's Club, and the inaugurations of an Annual Institute Awards Banquet Night.

The Student Executive Board is a member of both the Metropolitan Intercollegiate Student Council and of the newly formed National Students Organization. Recently during the Christmas vacation, two delegates from the Board attended the Chicago convention of the latter group.

President: Roger Preu  
Vice-President: Charles Jaschob  
Secretary: Lois Gildersleeve  
Treasurer: Eileen Hayes  
Eng. Freshman representative: Joseph Dill  
H. E. Freshman representative: Carole Cole  
Art Freshman representative: Galya Chernow  
Eng. Sophomore representative: J. Scott  
H. E. Sophomore representative: Irene Vlahakis  
Art Sophomore representative: Virginia Horning  
Eng. Junior representative: Jerry Selvaggi  
Art Junior representative: William Armstrong  
H. E. Junior representative: Jean Phenix  
Art Senior representative: Edmund Izzi  
H. E. Senior representative: Claire Green  
Eng. Senior representative: Dalton Szelle  
Library School representative: Bernard Schwab  
Chairman Finance Committee: Charles Barosci  
Student Lounge Committee: Ray Arron  
Chairman Publications Committee: Dominick Lovallo  
Chairman Club Committee: Mary McLaughlin  
Chairman Social Committee: Lawrence Osterman





The Time: April, 1960

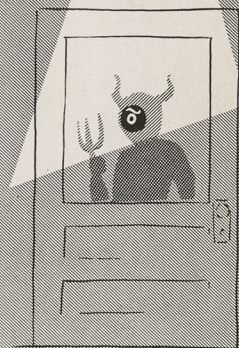
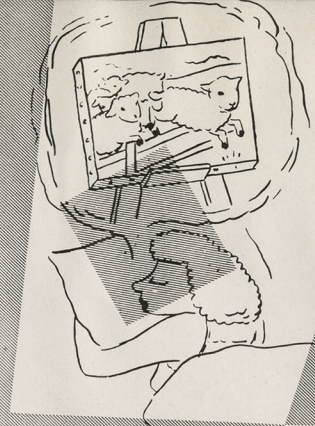
The sign says: Eastern Arts Association, Grand Ball Room. To one Corinne Esserman, it recalls four entire years of her life at Pratt. Hoping to meet some of the people with whom she spent all or part of those years, she steps, onto a waiting elevator—going up.

Stepping out she is startled by two voices loudly calling her name. Aileen O'Toole and Maryette Charlton approach, and the small group quickly expands as Dick Emmons and Louise Meyerowitz join it. "Remember our first convention back in 1944?" asks O'Toole. "We collected free samples madly and managed to miss all the important lectures so that we had to consult the program to write our reports." "Remember the fashion show?" chimes in Lorraine Triquere, who modeled in it with Dorrit Schwarz. Freshmen year was memorable for our Gay Nineties show. Drab old room 520 was transformed into a classy saloon and a goodly crowd was there as one



tearful was left Waiting At The Church, two Temperance ladies arrived and were persuaded to stay, and two sad little girls begged their "father" to come home.

Bernice Greenberg remembers that, "We had barely begun to count noses in 1944—all twenty-five of them—when we found that we had four term papers and seven notebooks due that semester, silly, we thought, not being accustomed to the rigors of Art Education life. However, our anxiety was soon relegated to the unfinished business file when Mr. Roy gave out room numbers and assignments, and suddenly we were teachers. We heard something about Presentation, Completion, Development. Or was it Development, Motivation? Anyway, some old Greek formula had been resurrected and they told us it meant, in English, Lesson Plan. Came spring, and we had our Mother's Day Tea. On that same day, we lived through—although precariously—our first Saturday Morning School Exhibition. But that was just another real life experience, and we saw that it was all relative.





Did somebody say, "appreciation"? Somebody did, and Guy Chigi recalls bringing that live chicken into the classroom. Remember Junior year? The room was dark for so long that we forgot who was in the class. Before Christmas, 1945, we had made blobs of clay look somewhat like Greek vases. Can we ever forget the expectant thrills of reaching down into the deep, dark, clay crock? or the horror that froze everyone when some poor soul's effort was deemed unworthy of the kiln and was forcibly destroyed? Wyn Turner and Myrl Allen still remember that field trip that started out so prosaically and ended in Philadelphia. Just ask Janet Sugerman and Stasia Ross how they found the railroad in City Hall. Stan Margolin probably will never forget the consternation he caused in that all-girl school when he innocently followed the rest of us into their life class.

Roger Preu joined the class along with Michael Truss. Marian Pearlman announced that we would soon have to call her Marian Groce. Speaking of engagements, we had a few skirmishes in the photo lab, and learned all about exposures and developments. Bruce Hunter, that expert on the south seas, helped us by showing kodachromes.

Ed Hagan's memories of the class begin with September, 1946, when he and three other veterans came back to Art Ed. Our Senior year seemed to fly by, and Arnold Thurm never did get an answer to

his question, "If a dog is a man's best friend, why are girls so popular?". The new Art Ed lounge opened just before we left for practice teaching, but we were too busy with Venus to make use of it. Remember Walter Kinkel as Rodney and Olga Paul Rosedale as the detective? It finally came off—the play—and we all held our breath as Carrie Wobber said her famous line about stepping out. Ted Mead decided to shave, after all, so we had to make him up for his part. With the conclusion of the play, our college days came suddenly to an end—an end brightened by Lynn's new sparkler. Practice teaching, final exams, and then the excitement of graduation made the last days go very quickly indeed.

As the group at the Convention sits and talks it over, we realize that it was fun, although we never expected to live through it. We all grew up a bit, though that was not always obvious to the faculty. Anyway, that's how we see it.



## just as easy as pie

When Eliza Leslie of Philadelphia published her book of recipes in 1832, she initiated the startling improvement of listing the ingredients with their necessary quantities at the beginning of each recipe. This innovation, along with simplified and clear directions which she worked out, served as the master plan from which our present easy-to-follow recipes are drawn. We are sure, however, that Miss Leslie never suspected the lengths to which her original ingenuity would be drawn.

# home economics



sternglass



HOME ECONOMICS  
EUGENIA HOLDERITH  
BEATRICE STRAUSS  
GERTRUDE SCHLEIFER  
MARTHA WEISMANTEL  
JOAN CARROLL  
LOIS BLAISDELL  
FRANCES POPOVICH  
BEVERLY DOBKIN  
ELAINE RUTQUIST  
SARAH HANDLER

SYLVIA FUTTERMAN, MARY CARMEN WARD, PAULA SCHADE, VIVIAN SIGLER, MADELINE  
MENEGUS, MARY WOODMENCEY, SARA BERGER, ESTHER BRAKARSH, FLORENCE SAGEVICH,  
DOROTHY PHILLIPS, ROSE COLAIANNI

BERNICE PAGAN  
CLAIRE BRESSLER  
BARBARA KLEINKNECHT  
MARGARET PHELAN  
INA RIFKIN  
MARION MACSKIMMING  
FLORENCE SCHWARTZ  
ELAINE ROGERS  
MIRIAM ROSENZWEIG  
CLAIRE GREEN  
ESTHER BLONSKY

CORA CHRIST, ARRIA BOLTE, RITA BIANCHI, CATHERINE MURPHY, DOROTHY MALONE,  
SHIRLEY BEDFORD, JANICE RUBIN, JEAN WHALEN, FRANCES CETERSKI, HELGA EICHWALD,  
PHYLLIS McKECKNEY, ELAINE GLASS









Armed with suitcases and boxes of all sizes, the costume design girls always looked as though they were leaving for a weekend in the country. But carefully folded away in those mysterious bundles were the "garments" which grew, stitch by stitch, into smocks, dresses, coats, and even swim suits. These are the girls who threatened the equanimity of the New York subway commuters with needles and pins, L-squares, and at least one well-sharpened pair of scissors.

HILDA BRANDLY, GENEVA RELIFORD, SALLY ROBERTS, ELAINE GUNDLACH, MINERVA YAKOWIEZ, VERNA NELSON, HELEN SCHWARTZ, ANGELINA SCALIERI, LORETTA COSTA, ELEANORE BROZDOWSKI, ELEANOR WATAHA, RUTH CASPER, ELLIE TALLAM, JULIANNA ZELINSKY, IRENE VLAHAKIS

LEE BACHELLER, JOSEPHINE CLAUDIO, SHIRLEY ARZIVIAN, JACQUELINE FAUCHER, SUSI KASPER, SONIA PORTNOY, ERNESTINE SAYRE, EUGENIA VINCIGUERIA, DOROTHE HELLER, STELLA POKRZYWA, ELAINE GLANZ, SHIRLEY HULL-RYDE, CORA MUELLER, ROSE COREY, NAOMI HOROWITZ, JEAN CURRY, AMALIA FERNANDEZ





Ummm! Smell the tantalizing odor of thick, succulent steaks broiling, smothered in onion rings! See the fluffy Duchess potatoes, rich with egg and butter, waiting to accompany the fresh green peas and the candied carrots. Are the Home Ecs having one of their famous dinners? Why, no! They are just preparing a scene for the great epic which is being filmed as a permanent record of the activities of the class of '47.

As they set the magnificent background for this savory scene, the girls choose a cloth without the wrinkle which might detract from the silver service plates, the sparkling crystal, and the dignified centerpiece. The waitresses, in their starched white aprons, are waiting for the starting signal. Lights! Camera! Action! Even technicolor cannot do complete justice to a table so covered with the results of careful planning and artistic accomplishment!

Meanwhile, in a frenzy of preparation, the costume design department is preparing for their fashion review. Soft wool dresses touched with hand tailoring, slim skirts with the new long look, and the popular short coats with the flared backs demonstrate sewing techniques. Beautiful gowns draped in tinted muslin, to simulate lush fabrics, have been arranged for demonstration. Seated at desks are girls who are going to make quick sketches of the costumes as they are presented. The speakers who will describe the clothes, are nervously fingering their notes. Ah! Here come the photographers. Remember, girls, listen to the speaker, walk slowly, and smile!



... so she said

"Come into the Pl Shop,"

the home ec told the engineer.

"Oh! No, fair maid, I can't,

for in my class I must appear."

"You have time for coffee,"

she pleaded with a wistful sigh.

"You tempt me, my fair maid,

but no, I really dare not try."

The maid reached for his arm;

the young man made no move to go.

He began to wonder,

"How can a man keep saying no?"



These headlines were left over during the last four years. Since Home Ecs always use up left-overs, we are presenting them here.

diet girl found sobbing in foods lab—onion peeling charged as cause . . . home ecs sew buttonholes—more pages assigned in nutrition manual—exploratory readings due . . . hungry engineers found breaking into foods lab—girls complain of slaving all day over ten hot ovens—engineers complain of too little food . . . home ecs give children's party—photographer arrives late causing delay—home ecs left with melting ice-cream—photographer solves problem . . . girls study sociology and family—families study girls—families give up—Truman blames congress . . . home ecs sew buttonholes—more pages assigned in nutrition manual . . . home ecs mix buckets of paint to match



munsell chart—home ecs change munsell chart to match buckets of paint—teachers  
horrified . . . costume design student invents grainless fabric—revolutionizes sewing  
industry—draping and drafting teachers in frenzy—senate meets to appoint committee  
head for investigation . . . home ecs sew buttonholes—exploratory readings due . . .  
home ecs stage test—wash wallpaper with stale rye bread—find wallpaper clean but  
claim job crumby . . . cd designs weird hats—Pratt males cynical—Pratt males marry—  
—Pratt males buy weird hats for wives—cd cynical . . . home ec names Pi Shop—  
students find it most popular subject in school . . . exploratory readings due . . . senior  
home ecs graduate—six held back to finish floor plans and wall elevations—home ecs  
still sewing buttonholes.

... so he said

"I baked this cake for you.

Now will you let it go to waste?

How can you go to class and not

give it, at least a taste?"

The engineer succumbed,

and was led off to his fate

"The teacher," he declared, "will raise

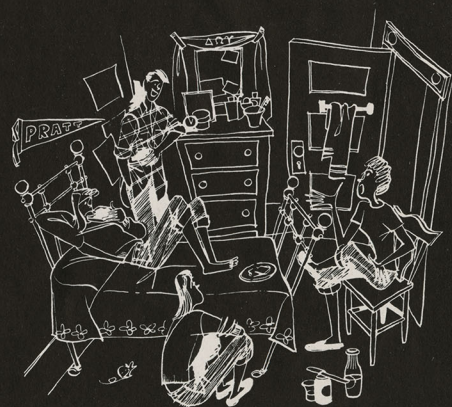
the roof when I am late!

A humble engineer

in the Office of Student Life

Asked for a place to live

for himself and his new wife.





Not only are the foods and clothing classes performing for the camera, but the other departments are rehearsing their scenes as well. The physiology students are taking on the new skin tone of **gangreen** as they try to summon up enough stamina to operate on their frogs. The bacteriologists are adjusting their microscopes and sharpening their needles in preparation for classifying blood. The chemists are measuring and weighing materials, testing bunsen burners, and setting up equipment for the big experiment. The girls in household physics have their vacuum cleaners all apart for a quick demonstration of how to put household equipment together without having any parts left over.

In the practice house, tarnished silver is waiting to be cleaned by various methods. Furniture is being exhibited in the different stages involved in having finish removed: These are retouched so that they appear as pickled or antiqued wood. Wooden boxes and bowls are ready to be shown—some sandpapered to silky smoothness, others enameled to a glossy finish. One girl is busily trying to figure out if she can afford a porch on her \$10,000 house, while her classmate is planning how she can best suit her house plan to her lot.

Upstairs, three girls are ready to do a time and motion study on the process of cleaning a room. They are being pushed aside by the girls

who are anxiously trying to hang the newly constructed drapes so that they will appear in the movie. Several students are dashing around, dragging long threads of rubber cement in their haste to get their color charts and period furniture sketches mounted.

Down in the basement, a group of weary girls are putting the last items in their model rooms. Fingers, bandaged from improper use of razor blades and mat knives, are placing the tiny accessories on the inch-scale furniture. Collapsing walls are causing anguished sighs, and slipping mirrors are hindering progress.

The sound truck has just pulled up to the door. The before-hand chaos becomes smooth organized activity. The technicians are ready, and the final scenes of the great production are filmed. Do not neglect to see this potential academy award winner when it comes to your neighborhood theater. It's colossal, gigantic, stupendous, and definitely Pratt Institute!

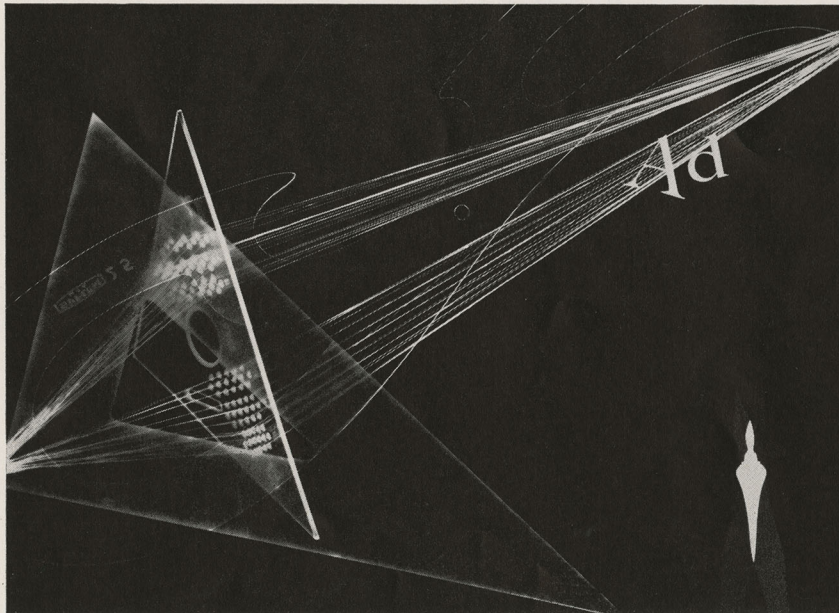


## million dollar talent

The first and all important reason for the existence of the advertising profession is to sell goods. In achieving this end, the people in the profession may also influence the taste of the American public, raise the standard of living and, in general, make for a healthier, happier existence for all. If, the sacrifice of its primary function, selling goods, it accomplishes all of its secondary functions, it cannot by any stretch of the imagination be called good advertising art.

This, then, is the credo of the entire advertising design department of Pratt Institute. To show how it is carried out successfully, it is necessary to show something of the department and the people in it, the faculty and the students.

# advertising design



riger



**ADVERTISING DESIGN**

**DORIS MEYER**

**WILLIAM WETZEL**

**PHILOMENA RUSSO**

**FEDORA ROSA**

**SUSAN SHELTON**

**DEBORAH McMAHON**

**ALBERT SOKOL**

**WILLIAM NEUER**

**RETA SMITH**

**RICHARD VAN GELDEREN**

JOSEPH HARTUNG, FRANCES McLAUGHLIN, JOCELYN SPITZ, JANE WHITE, FRIEDA WATZEK,  
MR. LONGYEAR, JUNE MANDRILL, ROBERT REED, RUTH MARKERT, VINCENT ZITO, EDWARD  
NAVAKAS, EMILY SMITH

**CREIGHTON BERRY**

**ISIDORE BAILIN**

**BERNARD BIER**

**JOHN CILENTI**

**ISRAEL GOLUB**

**LEONA FREEMAN**

**DAVID DAVIDIAN**

**RUTH LEVY**

**ALEXANDER ECKMAN**

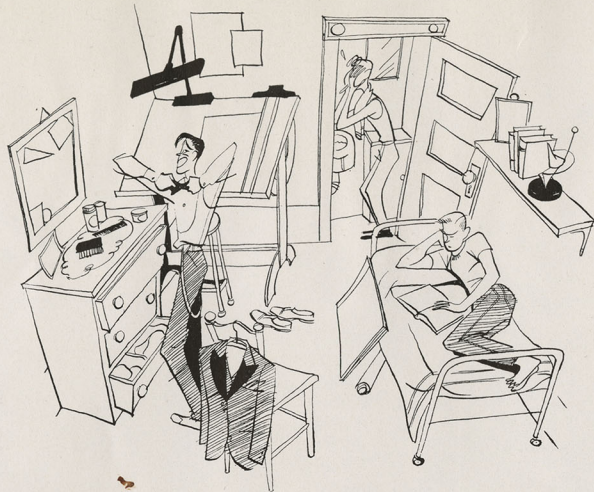
**KENNETH GYPSON**

BETTY FLEIGLER, HELEN POHANNESMAN, WILLIAM FERTALLY, MALCOLM FEINSTEIN,  
KATHLEEN GARAHAN, JAMES DARBY, MARGARET BUTLER, WILLIAM LOGAN, HARVEY  
GRUT, LOUISE KOLINSKY, EUGENE DUNN









Before their introduction to the advertising design department, the majority of the students have had a full, intensive year learning the groundwork of all visual art. This is their foundation year. It may well be called the democratic year of their college training, for all students stand on equal footing.

ELMER MELLEBRAND, DOROTHY WATTS, ARTHUR MARKS, WILLIAM SMITH, PAULA MILLER, JOHN MILLER, KATHLEEN RYAN, IRVING TOBEN, MR. AJOOTIAN, ROSAMOND MATTIELLO, ALMA PLATT, HOMER ST. JOHN, PHYLLIS PINCUS, MARY PIOWATY

HAZEL LEVINE, IVY GAFFNY, MURIEL BATHERMAN, VERA ALBRECHT, GEORGE D'AMICO, HANNA GALLE, MR. KRIES, PHYLLIS GOODWIN, PETER DILEO, VERONICA D'ESPOSITO, BETTY HIRSCH





The young genius who astonished his high school classmates, the cosmopolite who has studied at other art schools, as well as the bewildered one who has had little or no art training, are all treated to the same basic knowledge. True, some may have a slight edge, if it may be called that; but the others find compensation in that they have a more receptive mind, uncluttered by previously learned theories and practices. The curricula includes classes in two and three dimensional design, nature structure, color, structural representation, and art history. During this year, the student begins to realize the power, prestige, and beauty of his chosen profession.

Mrs. Hertzler says, "You are as good an artist, as you are a person," and with this in mind, Pratt begins to broaden the student's vision, and to extend his limited horizon. The course opens new

avenues of expression, and introduces the student to the best in art, drama, music, and the dance.

As he gains experience, the student, with a new emotional awareness and a greater fund of information, is better able to meet a graphic problem. The student is growing within himself; he is becoming acutely aware of his surroundings. All he sees, feels, and hears becomes a challenge. How can he integrate these complexities in line, color, and mass? Beauty is everywhere; there is also much ugliness. The student is constantly desiring to improve as he steps from the foundation year to specialize in advertising design.





ADVERTISING

DESIGN



drawing and design, to  
vertising agencies, department stores, and art d  
with highly specialized

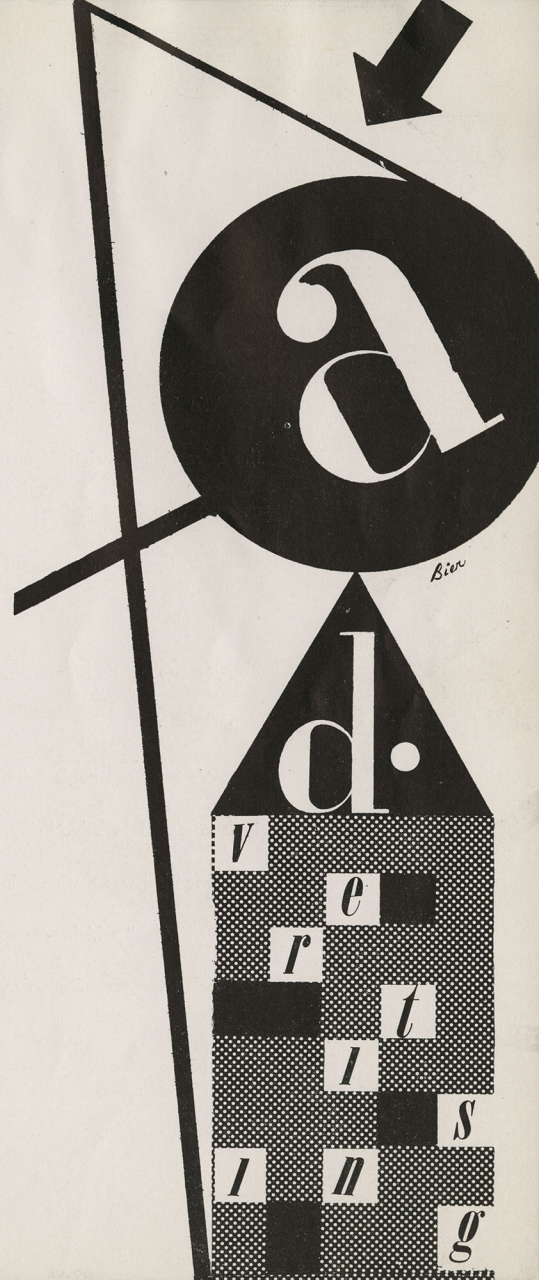
The student now has the fundamentals. He knows the power of color, the beauty and strength of simple line, the qualities of textures and how to interpret them, and the value of spacial concept. He has all this, and now the advertising design department gives him a purpose.

To create a desire to purchase a given product through advertising art is his goal. The student learns from experts. Men and women who have spent years working in their fields and who have made certain phases of advertising their specialty are teachers. Mr. Walter Steinhilber in layout and advertising design, Mr. William Longyear in packaging, Mr. Philip Lawson in merchandise delineation, Mr. Walter Ci-



vardi in advertising photography, Mr. Gilbert Cavanagh and Mr. Jacob Herman in lettering, Mr. Eugen Peterson in reproduction processes, and a host of other competent people make up the advertising design department. Guest speakers, experts in subjects not fully covered in school, fill in any blank spots the curriculum might leave.

As the weeks and months go by, the student begins to acquire that all-important professional touch in each piece of work he turns out under the guidance of a well-informed staff. Not only has he acquired that touch, but he has also learned the psychology of selling as well.





We know the purpose and the method. What of the people in the advertising design department? A great many of the students are ex-GI's, who have returned to complete their interrupted educations. Dick Van Gelderen, president of the B section, is one of these; Kieren Kilday, another. Then there is Joseph Hartung, who was president of his class for two years, and also president of the advertising design department.

We must not neglect the girls who bring the feminine touch which is so essential to advertising, since most of the shoppers are women. June Mandrill was a winner in the poster contest for "National Letter-Writing Week" which was sponsored by forty stationery companies. Kathleen Ryan, Sno-Queen of the Winter Festival, Joselyn Spitz, Ruth

Markort, Frieda Watzek, and Ivy Gaffney are all outstanding personalities and leaders in their classes. There are many more too numerous to mention.

To the future Pratt students, these people and their classmates leave a re-vitalized advertising department with a brand new home on the fifth floor. Larger and better lighted classrooms, modern work tables, more attractive and pleasing surroundings, and a grand faculty await the new classes.

The advertising design student graduates with the feeling that he is well-equipped to accomplish his purpose.



## at the end of the alley

The day of graduation is called Commencement Day. Since your entrance to Pratt, you have been moving toward this objective. As a group of young illustrators, you represent great potentialities and it is with real pride that we send you out into our work-a-day world. America needs the unique contribution you have to give.

As good citizens, well trained, we believe we can trust you to stand for the ideals of your profession, to be loyal to your School through the Alumni and wherever you are to spread abroad the good fellowship spirit of "HELP THE OTHER FELLOW."

Georgia Everest, Chairman  
Illustration Department

# illustration



riger



**ILLUSTRATION**

**RICHARD OSBORN**

**AGNES LUCY**

**JACK WACHTER**

**LOREN WEST**

**PAULINO CALLE**

**BETTY INTEMANN**

**TOBY ABRAMOWITZ**

**JEAN THOMSON**

**GABRIEL BASTIEN**

**ELLA GEORGE**

GENEVIEVE OSTROWSKI, DALE PELOW, ROSEMARY NORTHRUP, JOSEPH HIRSCH, VINCENT COLABELLA, LYLE CLARK, HARRY JONES

**CHARLES MUNDER**

**RUTH LEVY**

**NAOMI FRIEDLANDER**

**HERB ABRAMS**

**TONY ELLIS**

**JOAN DOBLIN**

**FARRELL GREHAN**

**ELEANOR DUEHN**

**WILSON THOMSON**

**MR. HARSHBERGER**

**SIDNEY BUNYAN**

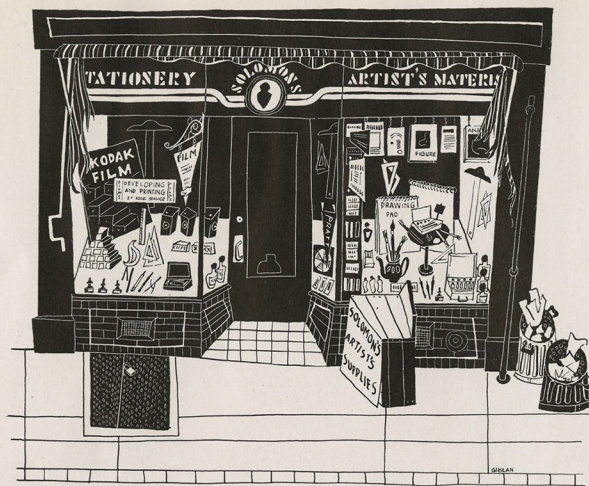
**RONNIE BRULAND**

MARYLIN HAFNER, BEN DANGERS, RAY CABLE, JIM McFARLINE, NAIAD GIBLAND, MARGARET FROSCHAUER, SUSAN DAVIS, CHARLIE GEER, ART CUMMINGS









Industry in art is a necessity—not a virtue—and any evidence of the same, in the production, is a blemish, not a quality; a proof, not of achievement, but of absolutely insufficient work, for work alone will efface the footsteps of work.

Two and two continue to make four, in spite of the whine of the amateur for three, or the cry of the critic for five.

James McNeill Whistler

PHYLLIS MCKISSICK, ART SHILSTONE, BOB RIGER, EVALYN ZIWECKLY, FRED LUPOLI, HARRY SCHARRE, DAVE SWEET, BARBARA SPICER, ARNO STERNGLOSS, BOB CAMPBELL, LEILA SCHULER, DON SIBLEY, JANICE POWNSNER

JOHNNY SERVO, ED TOMASIEWICZ, BILL SAYLES, JOHN MCGINLEY, HELEN SARGENT, VIC STEPHEN, PAT SHAUGHNESSY, GEORGE WILSON, MURIEL MARLIN





## **the artist**

The general purpose of this writing as in any writing or creative effort, is to produce in the reader an awareness of what is being said; the artist will then have successfully communicated with his audience, and he will have transferred to them that portion of his experience which relates to the message he wished to convey.

The specific purpose of this writing is to make the artist conscious of the necessity for constant self-improvement in order that he might surround himself with information pertinent to the drives within him. Thus, the sum total of the artist's experience make possible the fullest use of the free association of mental images to form relationships which in turn form ideas. These by implication, formulate the artist's message. Or, to state the entire process simply, vision is expanded; self-control is exacted.

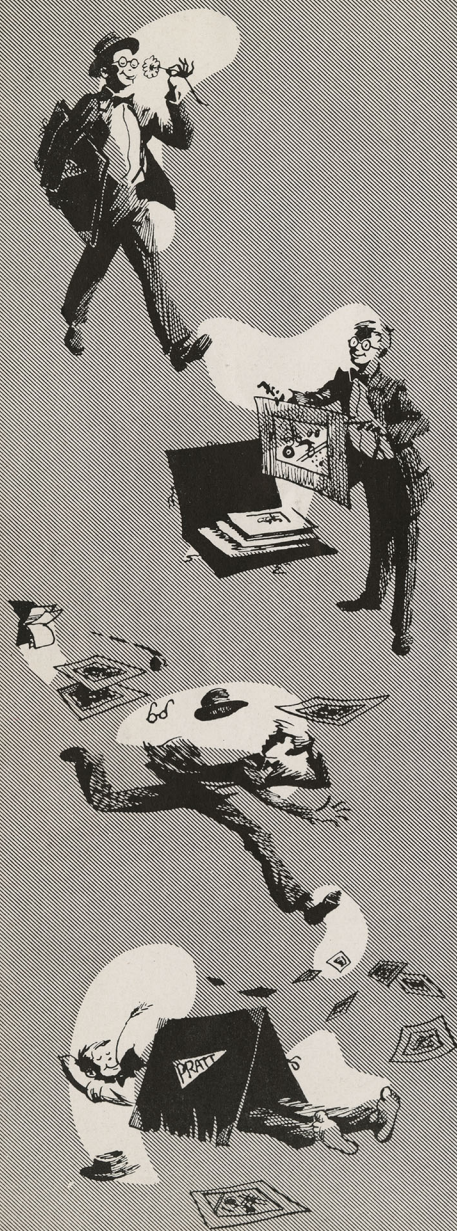
There is a single danger!

If the would-be artist is content with a superficial knowledge of man and the universe (which is worse than no knowledge at all—at least a bird can fly!) then, literally, he will be forced to seek refuge under the protection of a giant ego whose only function serves to distort man's concept of man and produce malicious trivialities.

To say that man could exist without vanity would be as unwise as to say that man could exist without the instinct to survive; it would be completely logical, however, to say that man should consciously use his vanity to produce for the world some degree of understanding and beauty and thus achieve some measure of immortality.

charles munder





### comment on se coupe une matte

At a recent round-the-easel discussion, Professor James C. Overlay, head of the Department of Matology and Artgumography at Columbia University, declared that matting dates back to Eolithic and Paleolithic man. The first mat job was probably completed about 800,000 B.C.

At this time, picture drawing on stone was all the rage; and, no doubt, after completing the head of a wild pig, the Peking craftsman turned to his mate, who was rinsing out a few things in the corner of the cave, and said, "Fug uguf wot mugifol like?"; and, after a cursory glance, she answered, "Could possibly be better Morris, if you're matting it!"

The first actual proof of mats being used was in "Lower Egypt" at Memphis in 1292 B.C. Egyptologists, in 1820, made a startling discovery in the step Pyramid of Sakkara, once leased by Ramses II, B.T.O. of the 19th Dynasty. The Egyptologists found a pice of eggshell papyrus, gray on one side and having eight right angles, in a lapis jug. The mat was a bit soggy, however; it is claimed to have been used around a very loose watercolor.

Matology as a science grew; until today, a fine painting can hardly "hold a candle" to a good mat.\*

The mat knife, too, has enjoyed a fascinating history. From the Gillette blade with adhesive tape over the top edge (used by the mat men in Cairo at the time of King Tut-Aukh-Amun) to the elaborate and scientific atom knives of today developed by our cutlerologists, we have come a long way.

The most amazing innovation was the one made last year and then brilliantly celebrated by the Museum of Modern Art in their show—"Matted Mats of 12½ American Artists." Top men at Columbia agree that mats look better when matted.

\* See Solomon's, *Holding a candle to a good mat*. Scribners 1924.



Professor Overlay has also recently published a few of his own personal remarks on cutting the mat. We publish these herewith:

A. PRELIMINARY STEPS.

1. Use only the freshest eggshell.
2. Place uncut mat and mat knife on dining room table.
3. Enter room stark naked.

B. PROCEDURE.

- 4a. Measure side and top margins by cutting notch in forefinger, desired width down from nail.
- b. Place finger-nail to edge of board and give finger half roll to right.
5. Draw delicate pencil line thru blood stains.  
(Note: It should be stated here that, for bottom margin which is wider, longer finger must be used. The middle finger is generally longer except in individual cases.)
6. Tilt dining room table to desired level.
7. Cut eggshell.
8. Push out center section (waste matter) with foot.
9. Bite away fuzz on inner edges with teeth.
10. Place tourniquet on brachial pressure point in arm to stop bleeding in fingers.

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robert riger





## in retrospect

As we don our caps and gowns, excited and regretful, we pause for a moment in retrospect in order to realize the full significance of this day.

For many of us, this terminates an uninterrupted three-year term during which we were fed on a diet of life drawing, painting, art history, anatomy, and Mr. Kostellow's very dynamic conception. These are just a few of the ingredients that have fattened us up for the market which we have kept constantly in view. Outstanding men like Vernon Grant, Norman Price and Elmore Brown were just three representatives from the Society of Illustrators who pointed out the relationships of our labors to the demands in the "field."

For those of us who have returned from the war, this illustration course has meant more than technical development. We have returned from varied military experiences which took us all over the world. Rich with ideas and eager to advance them, we found school a stabilizing medium with ample opportunity for personal expression. Many of us resumed our studies at the point where we had left them at the outbreak of the war. Now that we are more mature, we are able to get more from and give more to the life and work here at Pratt.

Our class accomplishments have been extensive as well as numerous. The Senior Class President, Bob Riger; Varsity Basketball Favorite, Don Sibley; Exuberant Cheerleader, Elinor Maddock; Prattler's Famous Cartoonist, Leila Schuler; and Prattonia's Art Director, Arno Sternglass are proudly claimed as members of our Illustration III class. As a group, we have functioned amiably. We have worked together seriously and conscientiously all with a common interest and appreciation for each other's viewpoints. Outside the studio, we proved that we are as

gregarious a group as can be found anywhere. A number of Friday evenings at the Lenruth proved that to us. Amid the decor of a keg of beer, pounds of Liederkrantz, pumpnickel, a ladder and stacks of Sinatra recordings we managed to get a good look at each other without being shocked.

To the Student Council, we sent Bill Sayles as our representative unanimously elected in spite of and because of the electee's violent protest. His duties were often closely allied to those of the overhauled monitors. Tony Saris, treasurer, proved to be very competent. Johnny Servo is credited as chief instigator for the edible snacks at Lenruth, while Vic Stephens took charge of the verbal tidbits in class.

The illustration course has been a full, rich experience that has given us, aside from technical skill, a background of appreciation and understanding of the work and the world that this subject encompasses. We realize that we are entering a new era both personal and universal. We will be looked to, as the leaders of tomorrow. In weighing our values let us always recall the high ideals that have stimulated us, and with sober judgment and clear thinking let us maintain a high level of achievement.

william sayles



...no end of things.

This class of '47 has worked hard but has had a lot of fun. Despite the interruptions of a second war most of us have returned to pick up where we left off. Of the twenty-seven veterans in the class, fourteen had been preparing for Industrial Design at Pratt before their service, and the remainder were attracted from other courses and different schools.

## industrial and textile design



photo lab



**INDUSTRIAL DESIGN**

**WESTON ANDERSON**

**VICTOR CANZANI**

**RICHARD WELCH**

**ROBERT McELVERY**

**EUNICE DEVRIES**

**HARRY GUTMAKER**

FRED MACK, LEWELLYN JONES, SANFORD V. VACCARO, GEORGE FITZSIMONDS, MARYLIN  
NOVASEL, MAX HAUENSTEIN, HORTENSE ABES, FRED GORE, PETER DUENAS

**ARTHUR J. OLIVES**

**HELMUT TIETJE**

**SHERMAN PERR**

**EDWARD STOLARZ**

**MARGARITE PECORA**

**GEORGE REA**

**RICHARD MONTMEAT**

**PAMELA DOHNER**

**KOLINE HAGER**

**PAUL CANIN**

**JOHN GEIST**

**TEXTILE DESIGN**

PHYLLIS NELSON, ARDELLA SANGER, MARILYN MEYERS, RITA McGOVERN, LOIS STANTON,  
STEWART NICKOLDS, WINIFRED ROTH, MARIE MOOSBRUGGER, GLORIA SEAMAN, JEANNE  
McNEIL, SUSAN NEEDHAM, ERICA HARRIS, JEAN WHELOCK







Back in the days of the dinosaur and the caveman, human nature was not so different from the way it is now. Og was an industrious man who supplied the necessities of life for his family and who dragged his wife around by her hair to show that he loved her. Mogg, on the other hand, was lazy and left most of life's little problems up to his wife, who was rapidly becoming neurotic.

One day Og, the go-getter, brought a leopard skin to his wife. She was so pleased with this dotted fabric, that she wore it every day. Mogg's wife was downright jealous! But she could not persuade her sleeping husband to get her a leopard skin. After much deliberation, she took one of the old skins (that she never wore anyway) and colored it with spots of assorted sizes. Yes, Mogg's wife was the first textile designer! Pratt's textile designers are a select group, since the department is small and the training is highly specialized. Besides learning the "hows" and



"whys" of draperies and wallpaper, this class studies nature drawing and historic ornament for creative stimulus.

During their undergraduate studies, the class designed and sold gift wrapping papers for the Chicago Printed String Company and shower curtains for Textran Company, Inc. The wallpaper designs that they displayed at America House compared very well with the professional work with which it was exhibited.

Not to be outdone by Mogg, the designers took time out for numerous siestas in the lounge where bridge, coffee, smokes, and chatter helped make a happy family of "daisy painters."



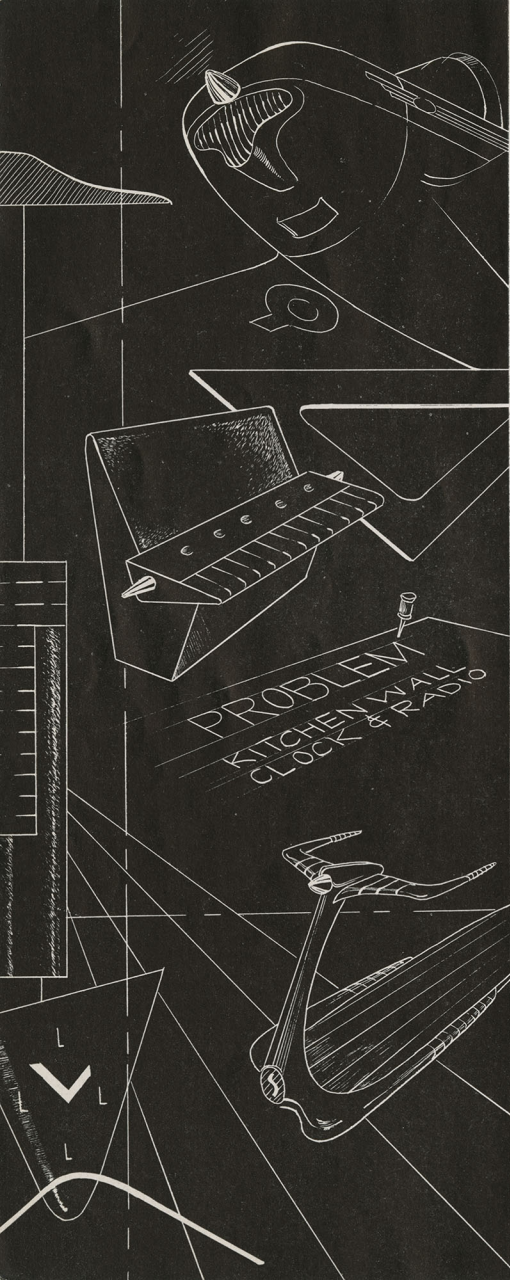


### THE INDUSTRIAL DESIGNER

It all started back in the lush era of the turbulent twenties, when the faint strains of "Over There" were being drowned out by the sputterings of the adolescent automobile and the roar of the newly constructed Sixth avenue "El". Through this period of reconstruction and commercialism men worked toward newer means of self-expression. The engineers, die makers, and manufacturers dictated the policies which manifested themselves in products devoid of any correlation of function and beauty. Design was applied, but in gaudy, baroque patterns tempering tradition with aesthetic ignorance.

To a few pioneers it became evident, as new materials and production methods were developed, that there existed a need for beauty coupled with function. To fill this need Industrial Design was evolved. Art ceased to be mere embellishment and was expressed instead in the authentic use of plastic, wood, steel and cloth. There arose then an urgent need for people who understand industry and production—people who at the same time understood aesthetics and design. There arose a need for people who could think intelligently about production methods and fabrication, as well as operate an air brush. They had to be able to construct models, to do engineering drawing, to conduct research involving market trends and analysis, and to maintain cost figures and they also had to have vast powers of imagination and visualization. To fill these requirements, the industrial designer developed.





Naturally, the advancement made in the field of science created better ways of power, newer and lighter materials, and faster as well as cleaner methods of production.

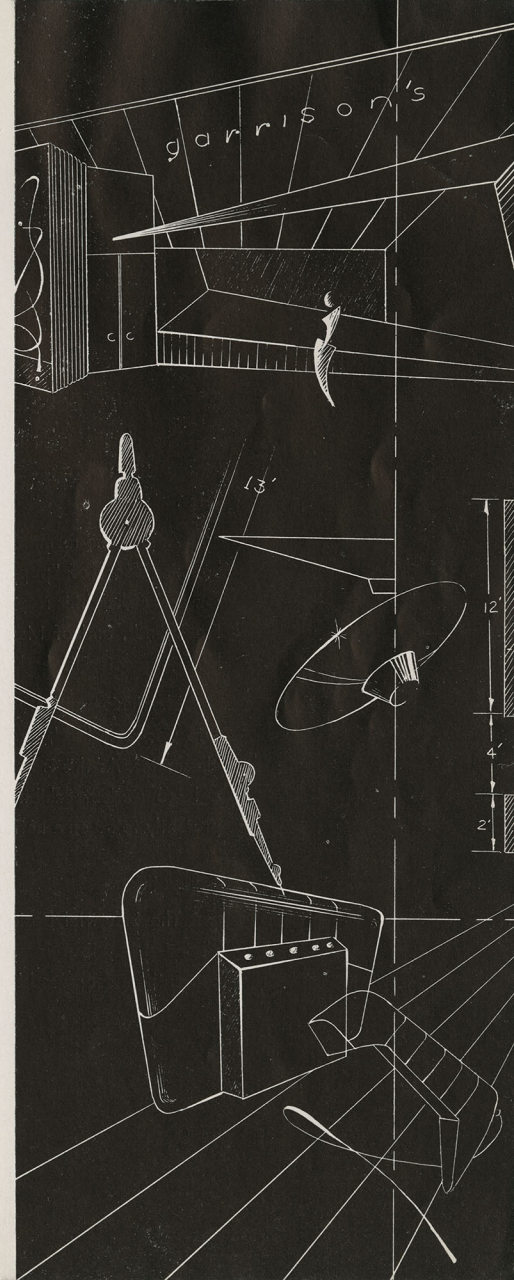
Study in specialized fields such as ceramics, with Mrs. Zeisel, and furniture with Mr. Stavenitz and Mr. Berggren, has given us the opportunity to apply the principles of design to specific problems typical of those we are likely to encounter in the field. To aid us in the graphic presentation of our solutions was the task of Miss Taylor. Mr. Simon, the air brush wizard, Mr. Herman, and last but not least, "the phantom."

The class problems were so assigned as to cover a variety of industrial fields, to encourage ingenuity in the use of equipment and material, and to train us to think of the product through its various stages of development.

Those factors which we consider so much a part of our design thinking—tensions,



oppositions, direction of planes, variety of curves and inter-sections, inherent proportions, etc., were introduced through a series of abstract studies. These were both two-dimensional in lines and value relationships, and three-dimensional in convexity, concavity, and construction problems. They formed a basis for the product design work to follow. In the latter category were some noteworthy assignments including radios, fluorescent lamps, movable toys employing simple mechanical actions, a "knockdown" coffee table for a mail order house, a portable drating outfit for a traveling designer, pressed and blown glass, ceramic kitchenware, tubular furniture, cigarette lighters, miscellaneous package designs, back designs for "kem" playing cards to say nothing of the bee-hive of extra curricular activity, particularly noticeable with the approach of the Christmas season. The procession of gift givers laden with plexiglass cigarette boxes, and decorative trays, spun aluminum punch bowls and an occasional candelabrum was overwhelming.





### **officers - achievements**

The class officers in 1947 were Chairman, Paul Canin; Secretary, Marguerite Pecora; and Women's Club Representative, Eunice de Vries.

Among the memorable incidents of the year were the relieved and beaming faces of "poppas" Vic Canzani and Jack Geist, fathers of a son and a daughter respectively. The marriages of Ann Bonk, of George Fitzsimonds, and of Max Hauenstein, and the engagement of Marilyn Novasel created lively discussion.

The junior and student chapter of the American Designers Institute was revitalized, largely through the cooperation of several of our classmates. As this is being written, we are in the process of preparing a large student exhibit to be shown at a Boston convention and is presently to go on a nation-wide tour.

### **Competition**

The Industrial Design Department of Pratt Institute carried away all the prizes in a recent nation-wide junior department store design competition sponsored by Garrison's Magazine. The top award of \$1,000

went to Paul Canin, with five \$100 awards going to Weston Anderson, Ann Bonk, Harry Gutmaker, and the teams of George Fitzsimonds and Max Hauenstein, and Pamela Dohner and Paul Wrablica, a Pratt alumni. Honorable mentions were Emma Cosby, Jules Diaz, Jack Geist, Edward Stalarz, and the team of Vic Canzani and Dick Welch.

### **Scholarships**

The Wallace Scott Perry scholarship gave Ann Bonk a full year's tuition, and three of our classmates—Edward Stalarz, Paul Canin, and Homer La Gassy, Jr.—were the recipients of the first industrial design scholarships presented by the General Motors Corporation. We are happy to learn that General Electric and other leading organizations are showing similar interest in active cooperation with our department. Thus, we leave school knowing that our department is a contributing and growing influence in the world of tomorrow.



## our responsibilities

In every group there are two kinds of people: there are the "leaners" who look upon any organization with which they are associated as a crutch, a means of support, a mode of "getting by"; there are the "props" whose relationship to the organization is apparently the same, but who are actually supporting it by carrying part of the load. They are aware of their responsibilities. They know that any group is no better than they make it. They are the good citizens. Engineering '47 is fortunate in having such a high proportion of "props."

N. S. Hibsman, Dean  
Engineering

# engineering



photo lab



**HONORARY ENGINEERING SOCIETY**

**WARREN GRUBER**  
**GEORGE SWANSON**  
**DR. A. W. DOLL**  
**MELVIN FUSFELD**  
**WALTER SCHNEIDER**  
**LILLIAN MURAD**  
**ROBERT DEICHERT**  
**WILLIAM DEZEEUW**  
**BURTON LEVIN**  
**JOHN STEPHAN**  
**ED JOHNSON**  
**LOIS GILDERSLEEVE**  
**DOMINICK LOVALLO**

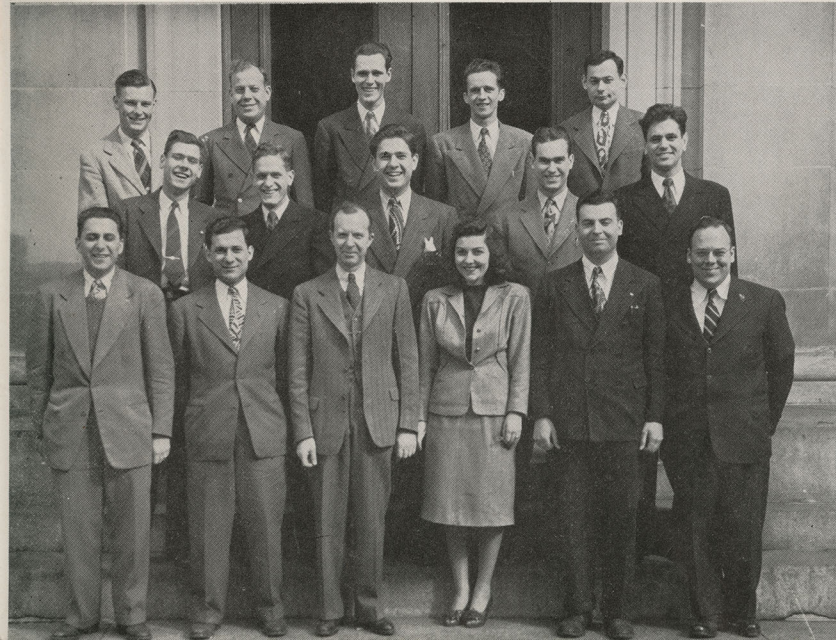
**MAURICE SCHNEIDER**  
**SHERMAN WOOLLEY**  
**DALTON SZELLE**  
**NORMAN SCHNEIDER**  
**VICTOR VON TADDEN**  
**LAWRENCE OSTERMANN**  
**PROF. CARR**  
**WARREN GRUBER**  
**FRED KHOURY**  
**LILLIAN MURAD**  
**GEORGE WEBER**  
**JULES SOBEL**  
**ANGELO SCATURRO**  
**DOMINICK LOVALLO**  
**MILO WALDIN**

**ENGINEERING STUDENT BOARD**

MILO WALDIN, ALLAN JUSTER, LILLIAN MURAD, LAWRENCE OSTERMANN, PROF. CARR,  
BURTON SHAW, DALTON SZELLE, SOPHY VOSKERCHIAN, EUGENE FRISCH, JAMES KEELER,  
ALEXANDER SWERZ, JERRY SELVAGGI, MICHAEL MATUSKY, DOMINICK LOVALLO

RICHARD FINK, WILLIAM DEZEEUW, ALLAN JUSTER, CHARLES BAROCZY, FRANK ZAWISLAK,  
CALVIN A. ZENKER, JOHN STEPHAN, JAMES SHAW, HENRY HAWES, LOIS GILDERSLEEVE,  
HARRY OLDENBUSH







Perhaps one of the most unusual classes ever to graduate from the Engineering School is the class of '47.

The history of this group begins in September '34, and proceeds on through the F.D.R. era, World War II, the completion and release of the Atomic Bomb, the numerous Peace Treaties, and finally ends up in the midst of a complicated post war world.

Like a symphony of sound, this group consists of individuals who as a unit are closely knit together through their devotion to their work, and who as individuals, are outstanding in character, leadership, and intelligence.

We are proud of those members of the faculty who have helped us throughout these years to understand and master the art of Engineering. Where would we be without a staff which has helped us,

encouraged us, and patiently taken us "over the hurdles"?

We are also proud of Dean Nelson S. Hibshman who has become not only a symbol of strength and achievement to us, but our inspiration and our driving force.

We salute our old colleagues and bow to our new ones. Into the magnificent structure of our American Industry we step with the words of Charles Pratt, the Founder of our school imbedded deeply in our hearts, "Be true to your work and your work will be true to you."







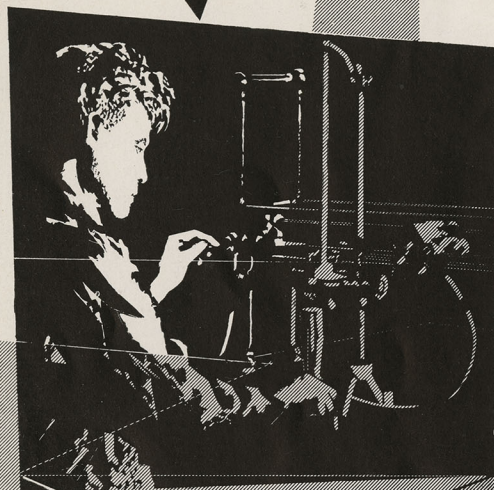
### WE WHO KNOW SO LITTLE

Now that we stand at the end of our four-year "hitch" in college, we ought to be able to offer some sort of reply to the common query—"Why a college education?"

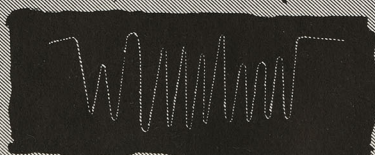
No one, it seems, has ever been able to offer a generally acceptable answer to this question. William James said that the goal of a college education should be to "help you to know a good man when you see him." Dale Carnegie and Henry C. Link agree that a college education should aim at developing one's personality and an understanding of people. Thales, Socrates, and Pope epitomized the purpose of education to be to "Know Thyself." None, it appears, has ever emphasized that a college education is intended to make one a physician, or an engineer, or a journalist. That seems to be taken for granted. All emphasize the need for an understanding of human nature.

Speaker Cannon is reputed to have said, "I don't think a college education can do much harm to a young man of average intelligence." He may have exaggerated. Certainly, the end of a college education should be to instill in one a modicum of wisdom. And to become aware of one's own ignorance is the beginning of wisdom. The more one knows, the more one realizes how little he knows. Socrates, wisest man of his day, said, "One thing only I know; and that is that I know nothing." There is no such thing as knowledge. Men do not know; they only believe and, occasionally, think. If Christ could not define truth, how can you or I?





$$f(t) = \int_0^{\infty} p(s)e^{-ts}$$



*a. S. S. S. S.*

Therefore, if our four years in college have brought us to nothing more than a realization of our own ignorance, we can be grateful and consider the time well-spent. With the expunging of our youthful cocksureness should come a proper feeling of humility. Dismounting from the pedestal of self-esteem is the first step in fitting ourselves to associate with other people.

When we began our course of studies here, we probably expected that, after four years, we would know just about all there is to know about engineering. Now that we are at the end of the road, we realize how little we do know. Not only are we somewhat naive about our own field, but how little does the electrical engineer know of chemistry! And how ignorant are we all of related subjects in the arts and social sciences which we have not had an opportunity to study at all.

But our question still lies unanswered—"Why a college education?". A college education betters one but little financially. More probably, an incentive lies in seeking after a "white-collar" job. But more than that, it can not only be said that "Knowledge is power," but also that "Knowledge is pleasure." If we have obtained from college enough of the substance of wisdom to enable us to appreciate life more and to derive more pleasure from it, our goal has been attained.

The one pitfall we must avoid is that of thinking that our education is now completed. It is only begun. Our education will continue throughout the course of our



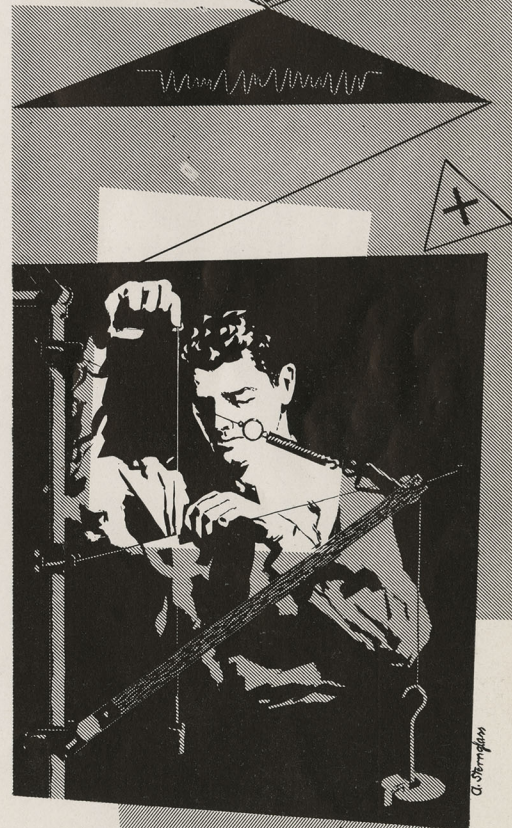
lives. And, all the way, its effects will be the same—to make us more aware of all there is to learn and to enable us to find more pleasure in living.

This year's degree class is probably one of the most unusual that will ever have graduated from Pratt Institute. At least, it will have been the most varied. It contains more women than has any previous class and more married men. It has a greater range of ages than had any previous class. Most of the men have been in the military service. Many have finished certificate courses at Pratt and are now back for their degrees.

Those, especially, who attended Pratt some years back have observed a remarkable metamorphosis taking place in the school. Pratt has completed its transition into a college; it is now striking towards university status. Every effort is being made to make the place completely "collegiate." What the outcome will be is worth pondering. Perhaps you and I will see the day when the "College of Engineering of Pratt University" will offer courses in all phases of engineering, both undergraduate and graduate, with pre-engineering courses in the liberal arts school. A typical sporting page headline should read "Pratt to face University of Alaska Eleven in Bowl."

Then indeed shall we be able to say with a degree of sentiment, "Why, I went there when that school was in Brooklyn"!

$$v = \sqrt{\frac{FR_g}{W}}$$







Wayne Shirley, Dean

### **library school faculty**

Gladys Boughton

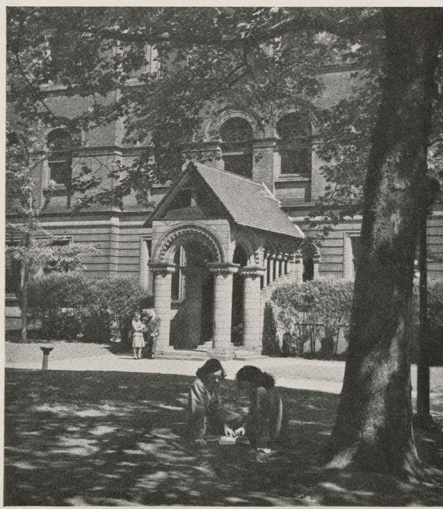
Rice Estes

Elizabeth M. Quier

Frances Clarke Sayers

Irene Smith

Helen L. Smith



# class of forty-seven



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GLASS, ELAINE  
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GOODWIN, PHYLLIS E.  
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GORAN, DORIS  
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